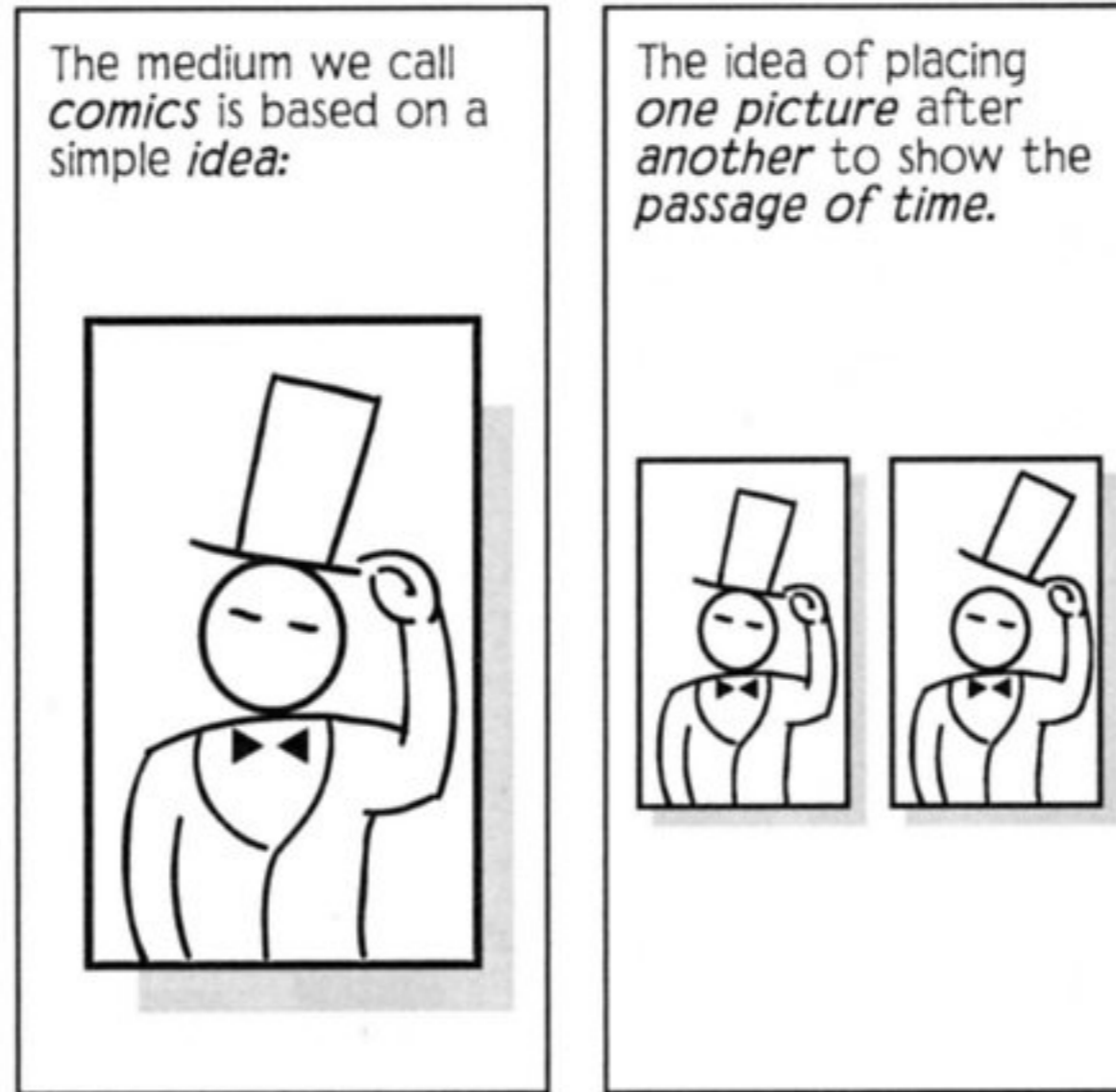


Comics!

SEQUENTIAL ART






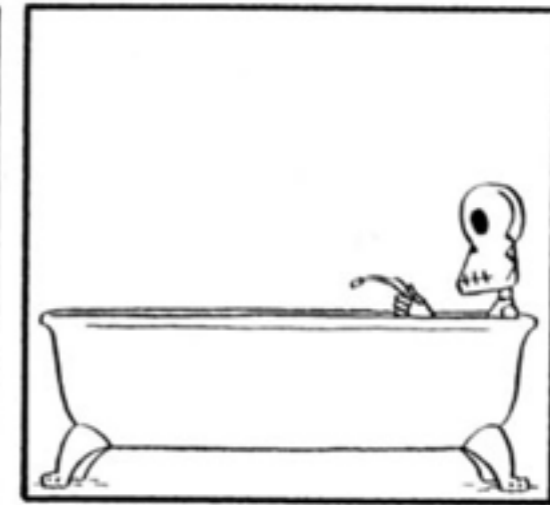
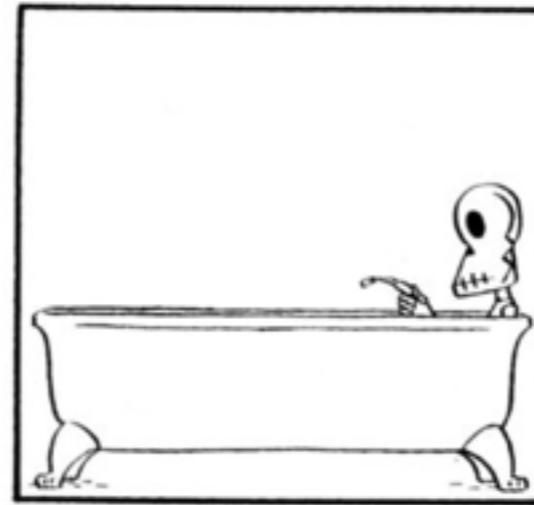
“juxtaposed pictorial and other images in deliberate sequence”

fracture/“closure”/interaction

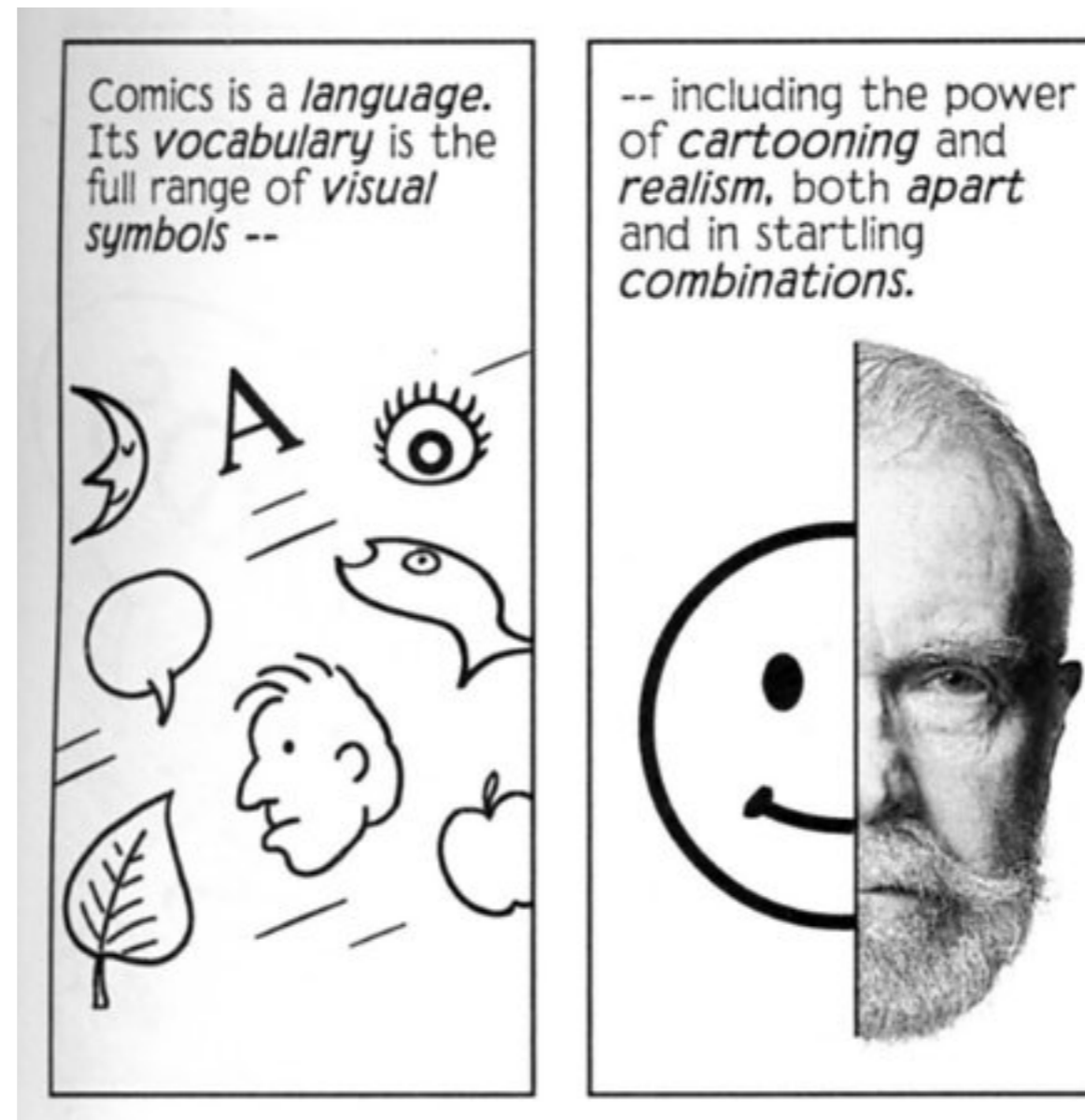


transitions

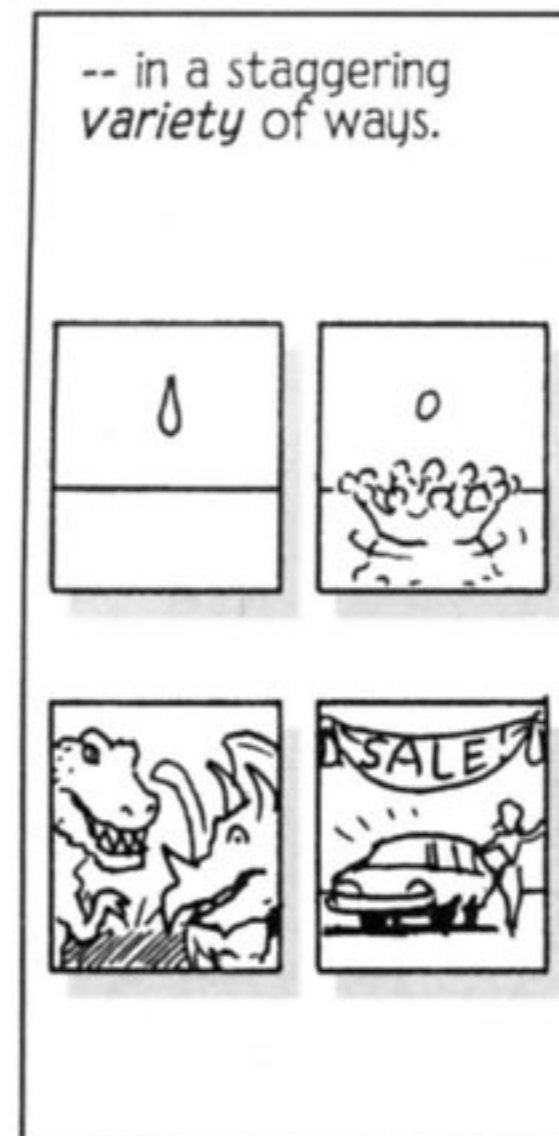
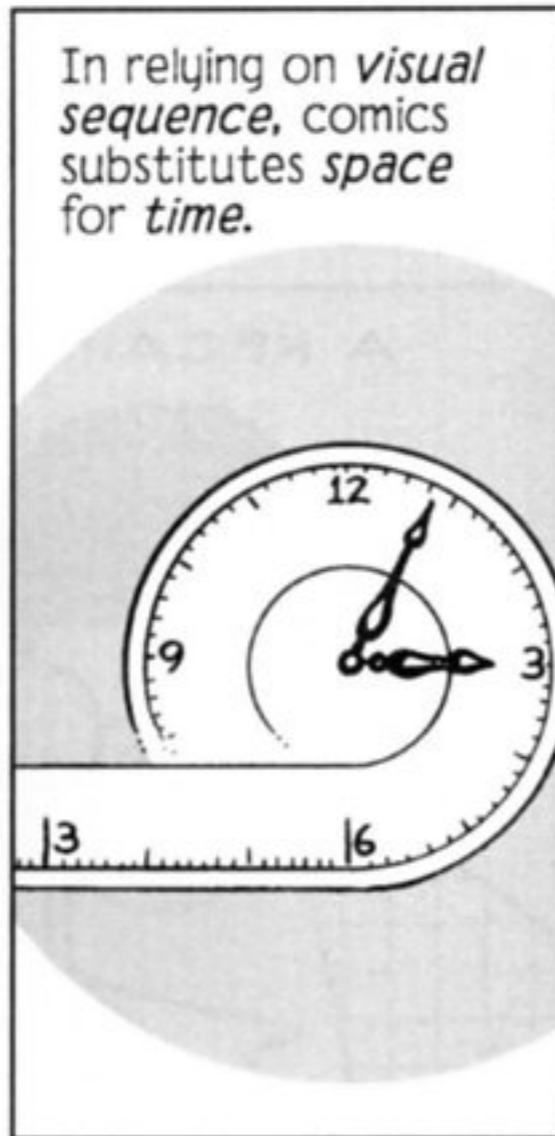
	1. <i>MOMENT- TO- MOMENT</i>
	2. <i>ACTION- TO- ACTION</i>
	3. <i>SUBJECT- TO- SUBJECT</i>
	4. <i>SCENE- TO- SCENE</i>
	5. <i>ASPECT- TO- ASPECT</i>
	6. <i>NON- SEQUITUR</i>



visual language: simplification/abstraction



time as space



words and pictures: interrelationships



FIRST, WE HAVE THE **WORD SPECIFIC** COMBINATIONS, WHERE PICTURES *ILLUSTRATE*, BUT DON'T SIGNIFICANTLY ADD TO A LARGELY **COMPLETE** TEXT.



WE STUMBLED BACK TO THE APARTMENT SHORTLY BEFORE DAWN, *VOMITING* EVERY 20 YARDS.



JUDY GAVE ME HER KEYS AND SMILED.



THEN THERE ARE **PICTURE SPECIFIC** COMBINATIONS WHERE WORDS DO LITTLE MORE THAN ADD A *SOUNDTRACK* TO A VISUALLY TOLD SEQUENCE.



AND,
OF COURSE,
DUO-SPECIFIC
PANELS IN WHICH
BOTH WORDS AND
PICTURES SEND
ESSENTIALLY
THE **SAME**
MESSAGE.



GRIM-FACED,
GEORGE LIFTED
HIS LOLLYPOP.



ANOTHER
TYPE IS THE
ADDITIVE
COMBINATION
WHERE WORDS
AMPLIFY OR
ELABORATE ON
AN IMAGE OR
VICE VERSA.



MY HEAD FEELS
LIKE A **SMASHED**
PUMPKIN!



IN **PARALLEL** COMBINATIONS, WORDS AND PICTURES SEEM TO FOLLOW VERY DIFFERENT COURSES--WITHOUT **INTERSECTING**.



STILL ANOTHER OPTION IS THE **MONTAGE** WHERE WORDS ARE TREATED AS INTEGRAL **PARTS** OF THE PICTURE.

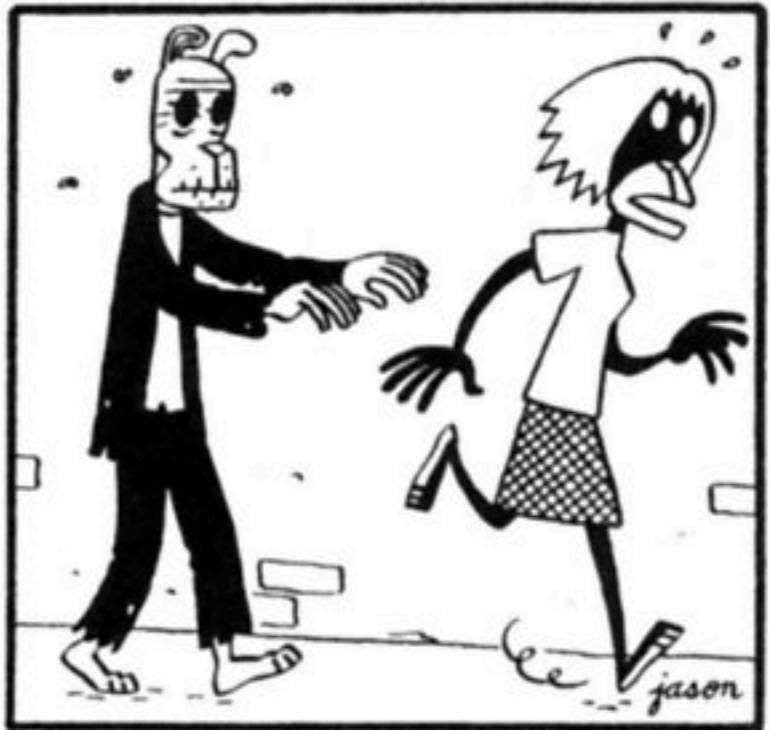
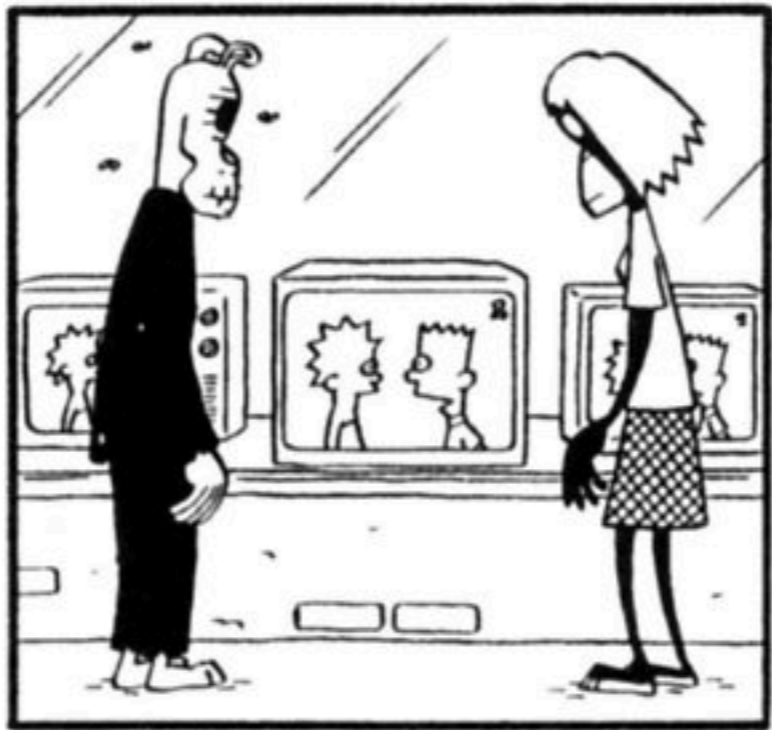


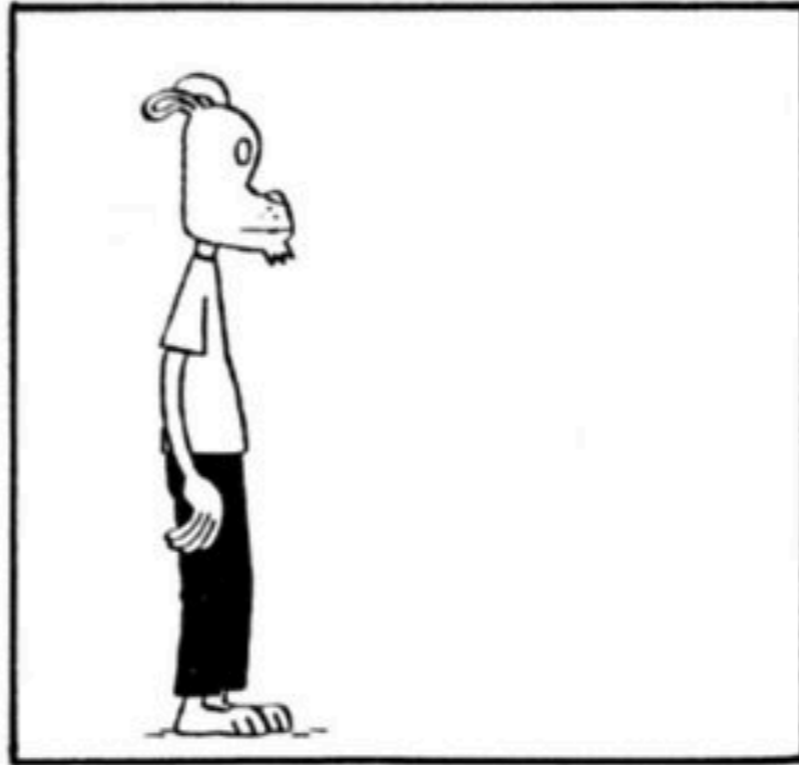
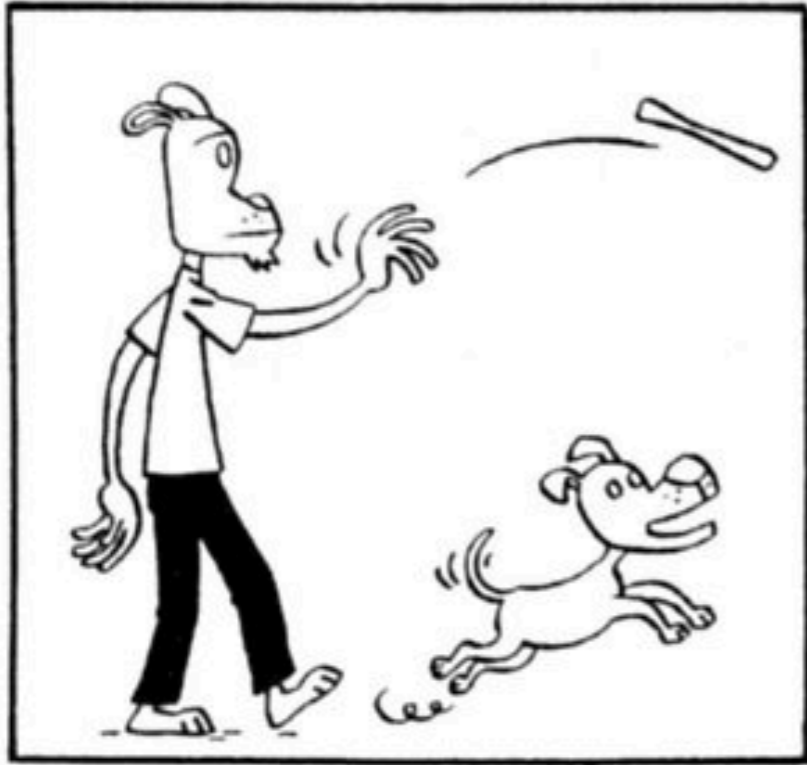
PERHAPS
THE MOST
COMMON TYPE
OF WORD/PICTURE
COMBINATION
IS THE *INTER-
DEPENDENT*,
WHERE WORDS AND
PICTURES GO
HAND IN HAND
TO CONVEY AN IDEA
THAT NEITHER
COULD CONVEY
ALONE.

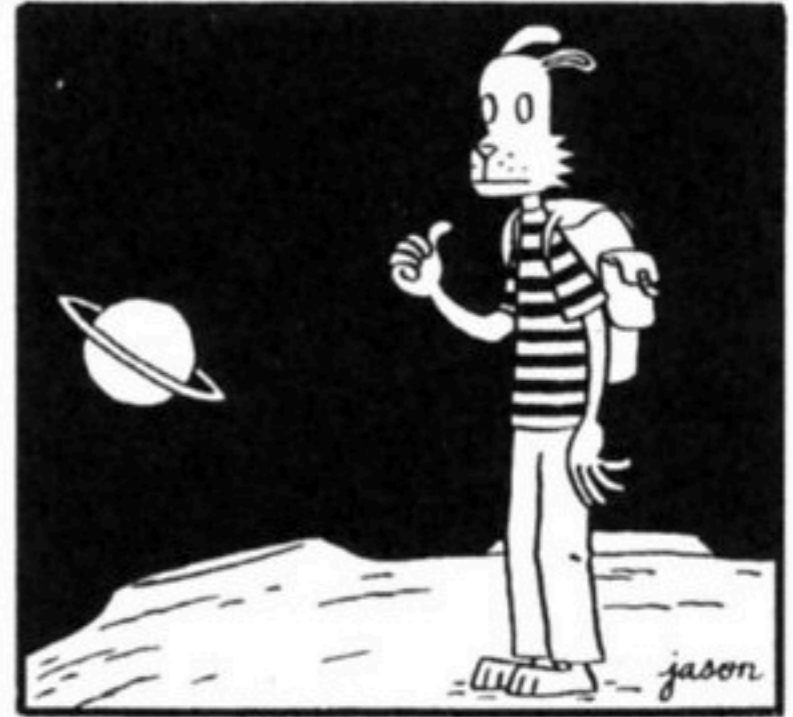


"AFTER COLLEGE, I PURSUED
A CAREER IN *HIGH FINANCE*."

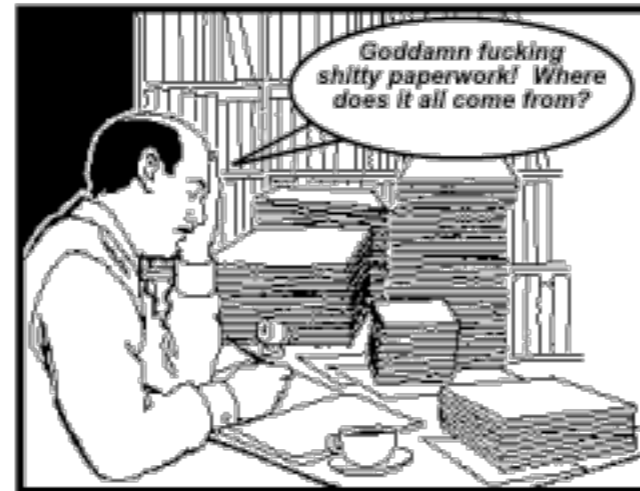
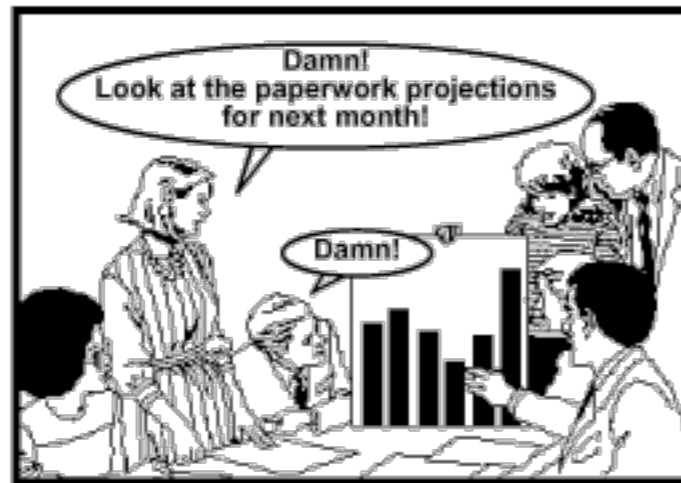
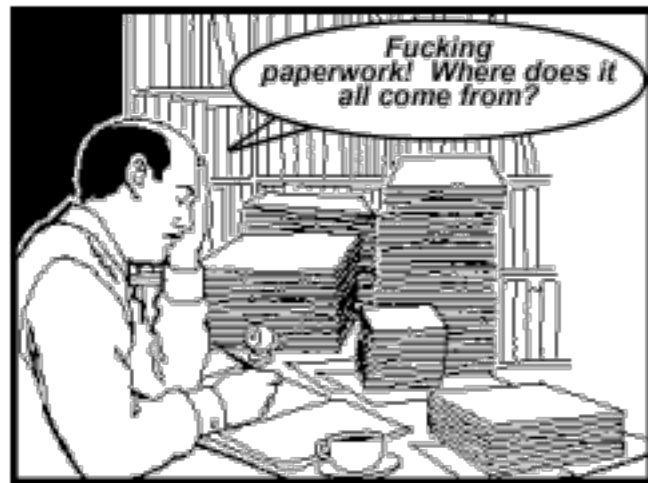




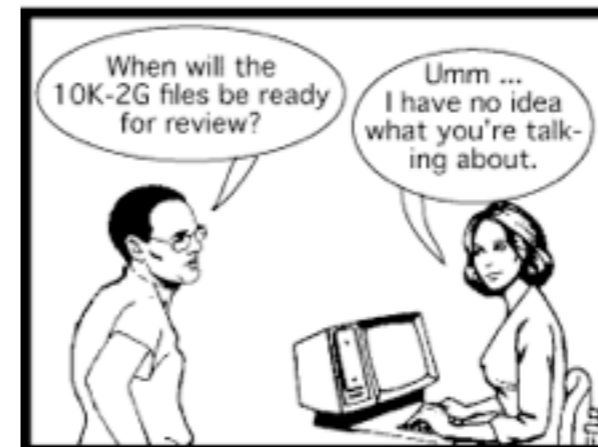




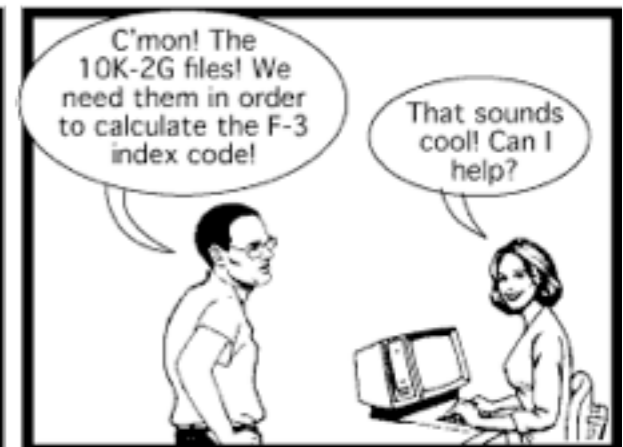




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Umm ... I have no idea what you're talking about.



That sounds cool! Can I help?

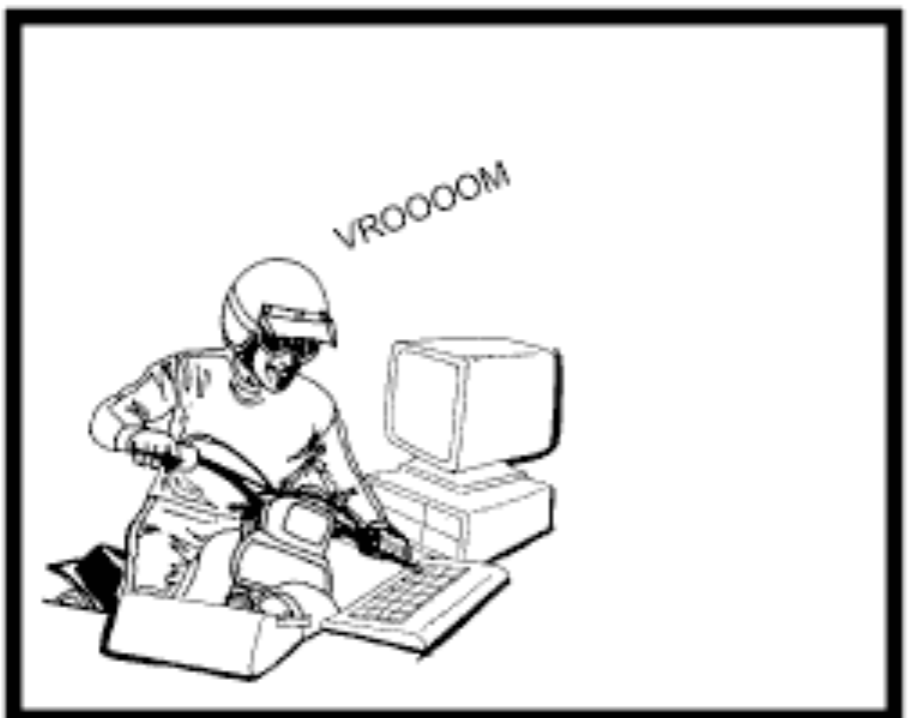
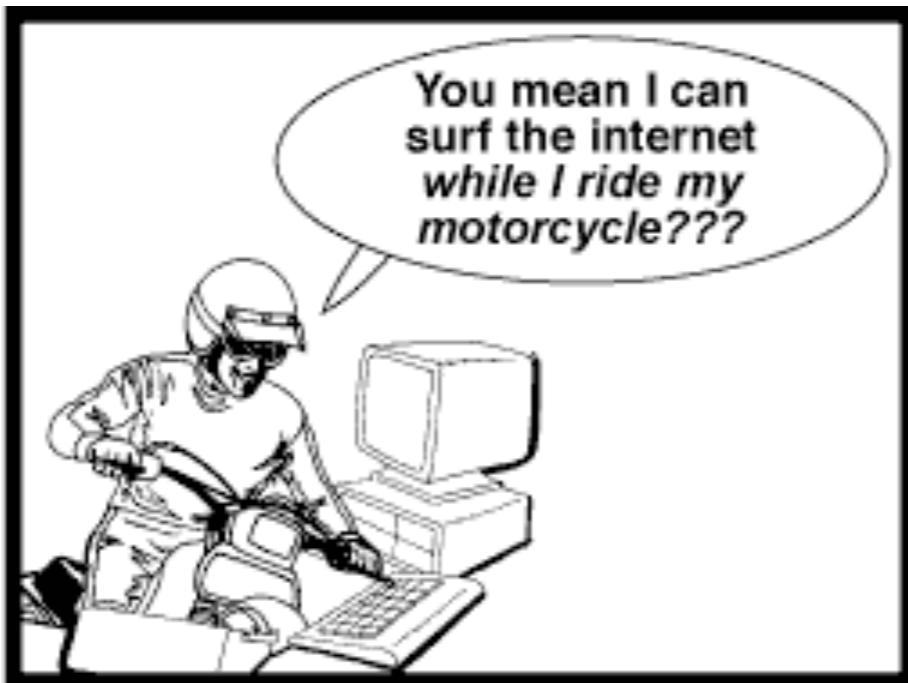


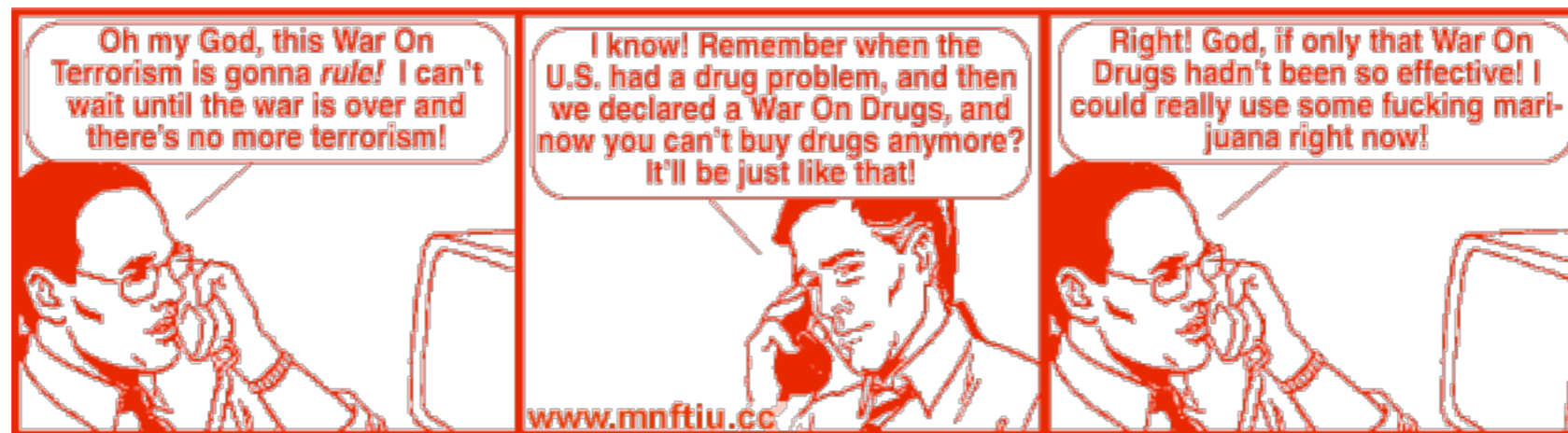
GREAT! I'll use my computer.



Not me! I HAVE A COMPUTER

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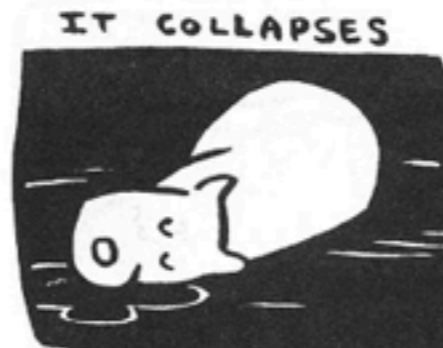
JAMES KOCHALKA'S
THE SKETCHBOOK DIARIES



OCTOBER 26, 1998



MARCH 31, 1999



APRIL 1, 1999

THE OUTER LIMITS OF HUMAN EXPERIENCE



APRIL 2, 1999



APRIL 3, 1999

IN THE MIDDLE OF THE NIGHT, I GO TO THE FRIDGE FOR A SNACK.



THERE'S A LARGE HAM INSIDE.



www.slowwave.com

"CAREFUL," SAYS A GUY.

That's an "all-knowing ham."



©2004 Jesse Reklaw

I'M A LITTLE AFRAID, SO I DON'T EAT IT. THEN FOR THE REST OF THE DAY, WHEREVER I GO, THE HAM APPEARS.



AT THE HOSPITAL I HAD TO TAKE A PREGNANCY TEST-A WRITTEN PREGNANCY TEST.

1. How many babies are born every minute?



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THE QUESTIONS WERE DIFFICULT AND PERSONAL.

18. Have you ever slept with more than one person in a day?



THE NEXT DAY MY DOCTOR CALLED TO SAY THAT I'D FAILED THE TEST AND WOULD NOW BE PREGNANT.

But I'm not ready to be pregnant!



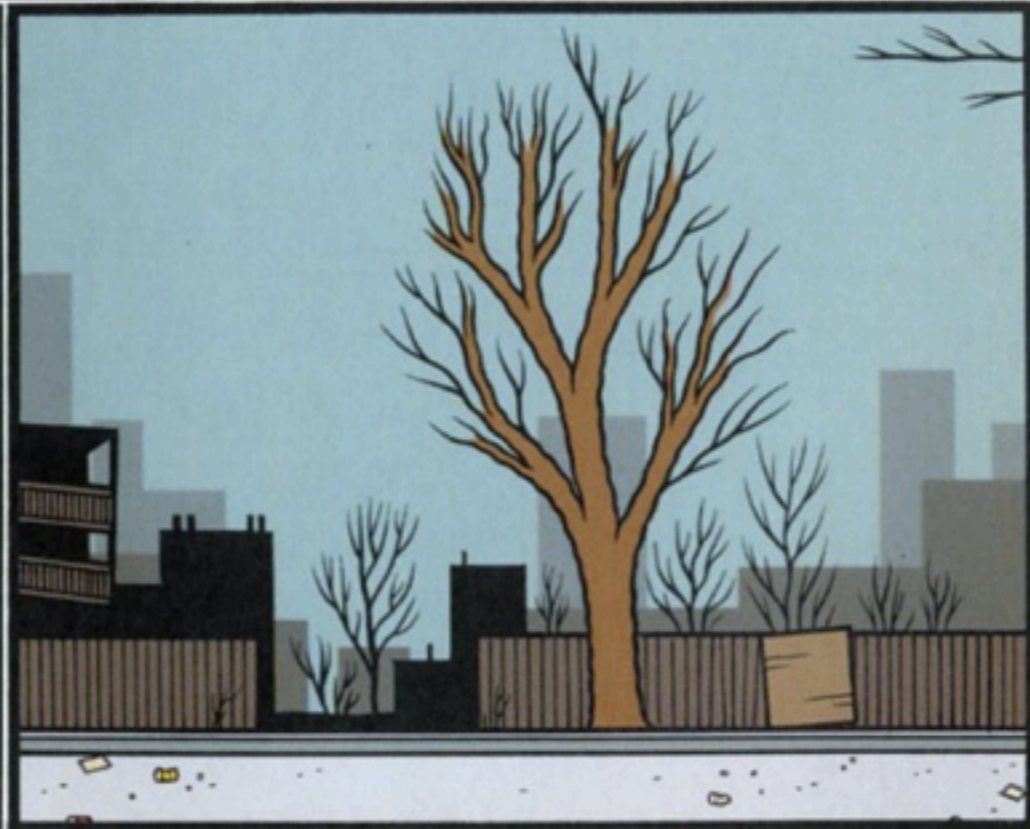
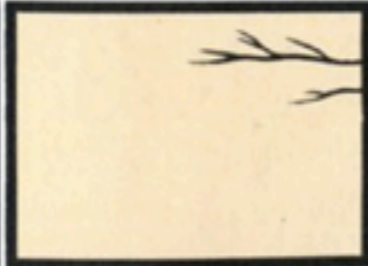
©2004 Jesse Reklaw

HE GAVE ME A CHOICE OF THREE FATHERS, ALL EX-BOYFRIENDS. I PICKED MY MOST RECENT EX. WHEN I CALLED TO TELL HIM WE WERE EXPECTING, HE GOT REALLY PISSED OFF.

What!?! That test is so *easy*!









WELL WHAT A THIRST
A MORNING DIP **WILL**
WORK UP!



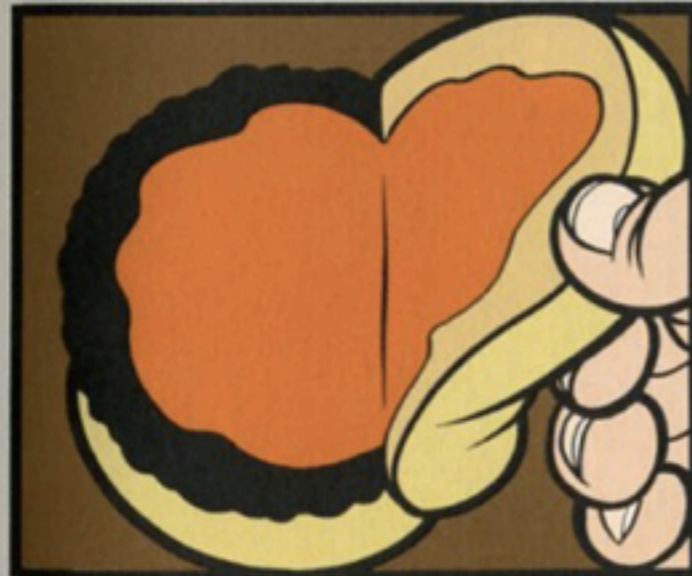
FRIGHTFULLY SO, I.C.--**FRIGHTFULLY**...
WHAT'LL IT BE, A G. & T.?

THAT'D BE JUST **TIPPY TOPS**...
AND WITH A **TWIST**, IF YOU
PLEASE, OLD BOY



CHEERS! NOW SHALL WE GO
BELOWDECKS AND WAKE
THE "LADIES", CAPTAIN?

HA HA **GRAND** IDEA,
CHAUNCEY... **GRAND**
IDEA...



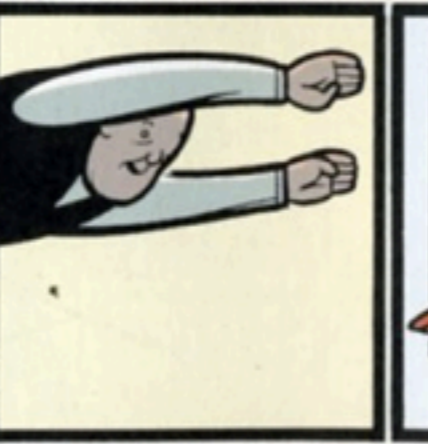
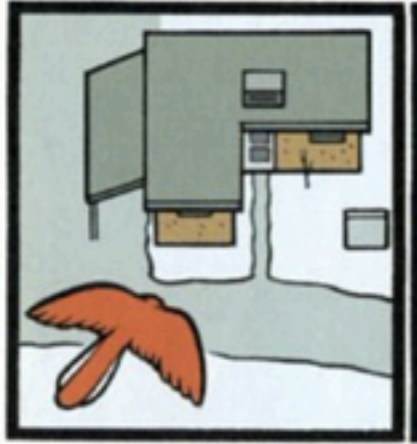
OH... **GODDAMMIT**

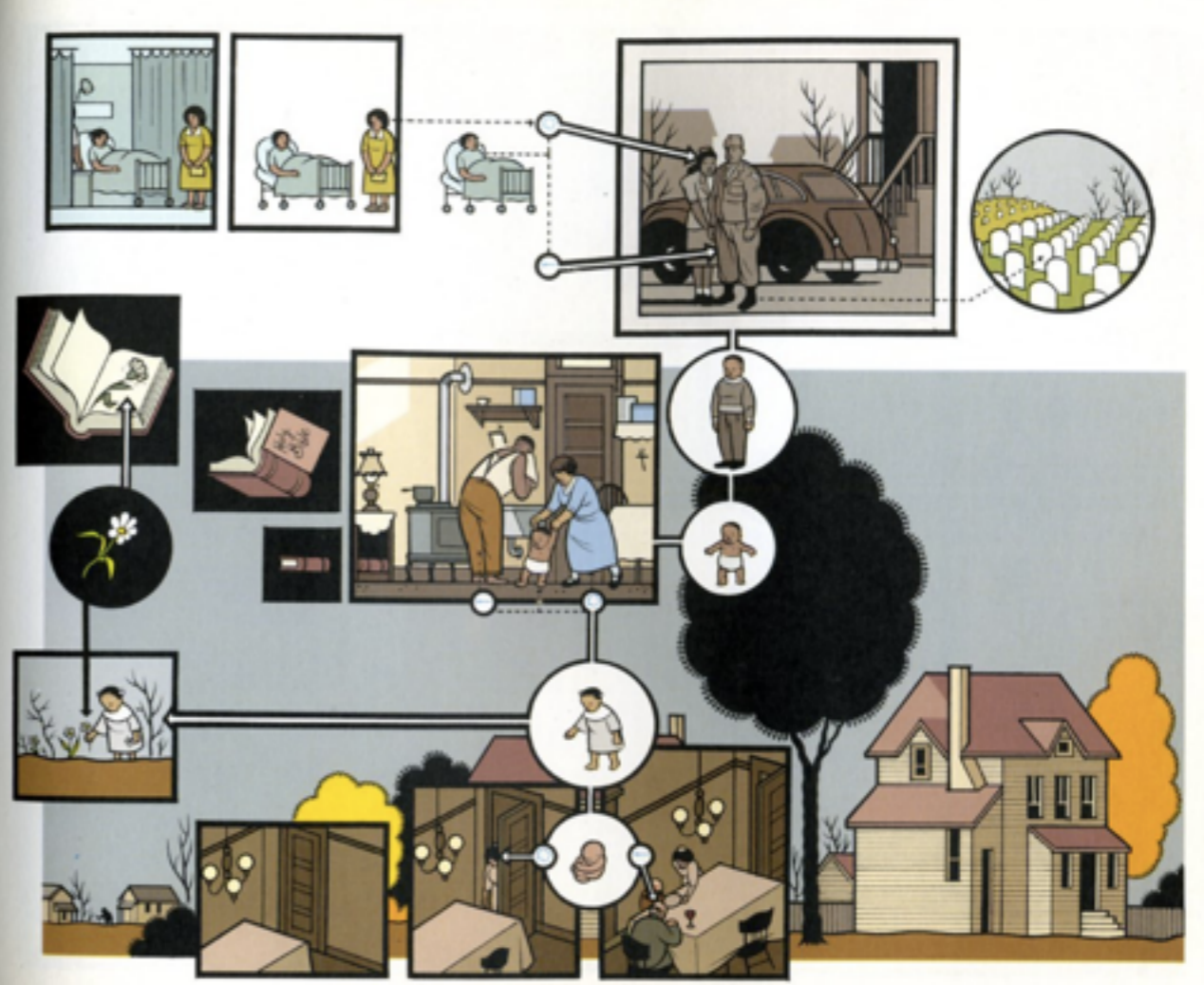
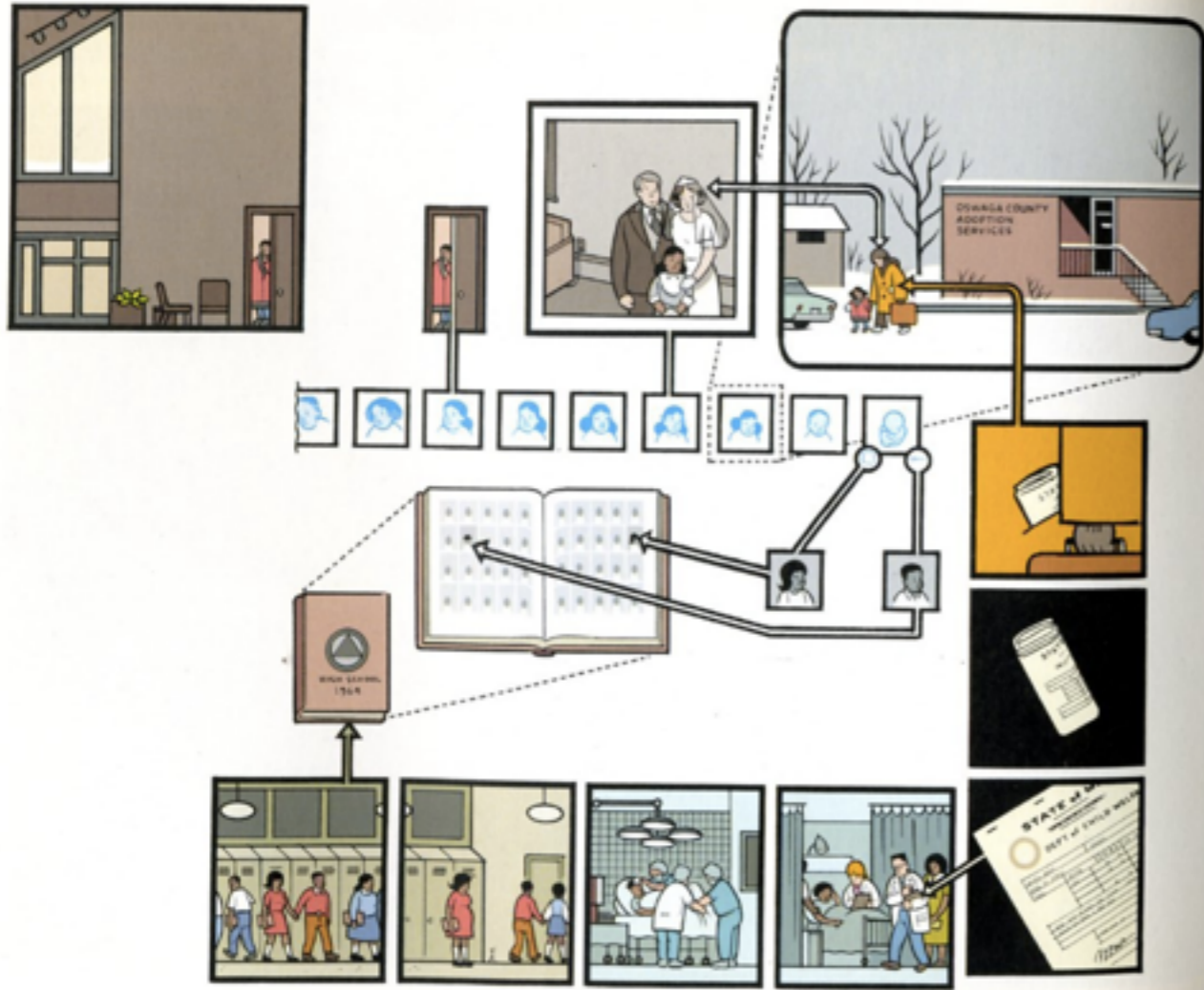
W-WHAT?



I **TOLD**... THAT
STUPID --
NO KETCHUP!

GODDAMMIT!





TWO QUESTIONS



IS THIS GOOD?
DOES THIS SUCK?

I'M NOT SURE WHEN THESE TWO QUESTIONS BECAME THE ONLY TWO QUESTIONS I HAD ABOUT MY WORK, OR WHEN MAKING PICTURES AND STORIES TURNED INTO SOMETHING I CALLED 'MY WORK'---- I JUST KNOW I'D STOPPED ENJOYING IT AND INSTEAD BEGAN TO DREAD IT.

